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## THE NEW GERMAN PUBLICATION, "PAN" & A CURIOUS AND INTERESTING MAGAZINE & BY EDITH COUES

A review of this publication, which has for object the higher literary and artistic education of the Germans, would hardly be possible without a glimpse at the condition of German art at the present day, whose most important characteristic is the awakening of the decorative spirit, combined with a new and quickened sensitiveness to style, which the Germans, barring a few isolated examples, have always lacked. A certain want of elasticity in their national make-up has seemed to prevent the adapting of thought and talent to the contemporary phase of beauty. They have had their Titans whose genius has been great enough to combine and represent all style in the eternal truth, but au fond the mass has lent itself but poorly to the changing forms of beauty. Now, however, a new spirit seems to stir them, inspired by a growing sentiment for the real over and against the artificial, for the synthetic over and against the examinative.

Mathew Arnold has said that "for the creation of a master work \*\* two powers must concur, the power of the man and the power of the moment." It is the same in all political and aesthetic movements, and as regards this latter the moment seems ripe in Germany for the passing into new and more liberal ways of thought and expression, and now as always strong and vibrant talents are found to be at the service of the moment. This new life was first indicated by the Secession movement, which there as in France meant a strong reaction against the mythologic and historic, the anecdotal and sentimental. The individual was upheld in the free expression of his talent—this in turn inevitably leading to the simpler themes and freer handling which are a distinguishing feature. "Pan" occupies itself largely with a critical examination of these powers in their new and varying forms, and is a strong reaction against "Internationalismus" and an attempt to further the development of the national genius, independent of the foreign talents that have so deeply and not always happily influenced it.





Decoration for a poem  
by Paul Verlaine



The Germans have at last come to realize that they must no longer borrow from either French or English, that their art to flourish must be German in its essence. To this end "Pan," while presenting various examples from past and contemporaneous art, will for the most part remain on German ground. The enterprise was gotten up by a company who own the shares, and of whom Dr. Wilhelm Bode, Director of the Berlin Museum, is the leading spirit. Their aim is not a commercial one, but rather that of awakening the national conscience where the arts and crafts are concerned. Politically, Germany has armed herself to the teeth against invasion, but a more insidious foe has meantime crept in, taking possession of her arts and her manufactures even (the models for these last being foreign). Their handicraftsmen are still working after the Renaissance, Rococo, Zopf, old and new English, French, and other types too numerous for mention—that there is a living art, suited to modern needs and moods, stifled under these old exemplars, they have just begun to realize. "Pan" will devote itself to the furthering of this national development as well as the bringing before the great public of names like that of Arnold Böcklin, Max Klinger, Franz Stuck—the latter, be it said in passing, holds out richer promise than any of the young Munich artists, marking the entrance of the decorative spirit pure and simple. From his pictures speaks an actual joy in form and image, a certain pagan sentiment of beauty for itself, the soul apart. These names and those of the great Menzel, of Liebermann, Fritz von Uhde, Hans Thoma, Karl Stauffer-Bern, and many others, figure largely in its pages. It is beautifully gotten up in quarto, on thick paper, with wide margins, and for the most part Latin text. The best known forms of illustration are used in the numerous reproductions. Five numbers have thus far appeared, the last having as frontispiece the beautiful Penelope of Max Klinger. The work of this artist, apart from its high aesthetic merit, is deeply interesting to the psychologist, and the Penelope may be taken



as a typic example as regards the medium of expression here obtained printing of two stone plates one Klingerrarely con-



of his work, both **"PAN"** thought and the sion. The fine effect is the result of the copper and four upon the other. tents himself with of the etching needle,

but delights in working out complicated processes of color printing. The picture is meant as a personification of nature, for on the huge tapestry before which Penelope sits pass the things of creation, the beasts of the field, the birds of the air, the fishes of the sea, and lastly Adam and Eve hand in hand. The whole arrangement of the room, the weaving stool, the web, the shuttle, etc., being copied from the painting on a vase found at Chiusi.

This number also contains two articles, beautifully illustrated, on Hermann Obrist—reproductions after his embroideries and tapestries, whose delicate elegance show a true feeling for style, while his simple flower and animal motifs reveal his profound talent for observation and a "shaping spirit of imagination." This young artist has found himself almost alone in his ambitions, which are those of the decorator, and his exquisite designs, be they for a cushion or a vase, seem curiously out of place in the bombastic dowdiness of the usual German home, into which has entered so little of that softness of color, that simplicity of outline and harmony of arrangement which is the rule, not the exception, in English and American homes.

In No. 2 are the beautiful photogravures after Jean Damp's statuette "Le Chevalier Raymondin et la Fée Mélusine," a Champs de Mars success and a reproduction of Aman-Jean's portrait of the sculptor, who works as did the master workmen of the Renaissance, giving to each part of his work an equal care, following his designs himself through all the many processes of modeling, firing, and cooling, towards completion. Thus worked Cellini, thus worked the deeply regretted Carriès of our day.

In this number also figures a reproduction of the "Crucifixion" of Mathaeus Grünewald, contemporary of Dürer and Holbein, and little known to modern times. He has lately been recalled to the attention



of the world by the exquisite pages of Huysmann's descriptive of this picture, doubtless one of the most moving representations of this theme that the world knows. The Christ here portrayed is no soft and blond-haired youth, but a forsaken man with tortured flesh, the



**"PAN"** weight of the world's sin upon him, despised, rejected, in the darkness of the Golgotha night.

No. 1 contains a fine heliogravure after Böcklin's "Andromeda." It is a curious fact that the name of this master should be almost unknown to the great public. He was, in Germany, the precursor of that new landscape art, which embodies the modern sentiment for nature, for scenery as we know it. He, too, is the exponent of a new idealism, living, sane, responding to our present needs, and though many of his subjects are mythological, he yet knows how to paint into them some elemental spirit which makes them one with us, not unrelated, stereotyped expressions of a dead past.

No. 3 has as frontispiece a portrait of Friedrich Nietzsche after the painting by Stoeving, and a portrait of Peter Halm etched by the gifted and ill-fated Stauffer-Bern; also a finely illustrated article on Albert Besnard, with a portrait of the artist, and a collograph after his "Ponies." These examples might be quoted indefinitely, but enough has been said to give some idea of the scope of the illustrations.

As for the text, which is most varied, one finds here a poem by Verlaine, a sonnet by Mallarmé, Rudyard Kipling's "The Finest Story in the World," cleverly translated by Leopold Lindau; there critical and earnest articles on the

aesthetic condition and outlook of Germany, by Alfred Lichtwark; fragments subtle and condensed of Nietzsche, whose influence on German thought and literature, though not so apparent as that of Zola and Ibsen, is nevertheless fundamental and determining, for it is he who represents most truly their modern ambitions. The Germans themselves have come to admit the need of a synthetic art. They have at length wearied of theories, of records of observations, of statements of thought. They wish now to build up—in a word they seem ready for a creative period—a period of works by many, adequately expressive of their peculiar Geist. They are making strenuous efforts to free themselves from tradition, to arm themselves against sentimentality; and there are in the Germany of to-day large free talents, seeking to shape themselves to noble ends, young men imbued with passionate purposes and fitted for the task before them. Truly an inspiring breath seems to have blown over the land, and strong and vibrant personalities been quickened to Art's service. In her own good season does she not always find them? And one can but prophesy to the near future of German art something stronger in expression, more finely national in substance, than that which will proceed from England or from France.

